



Research Article

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Discourse analysis in *Ulysses* and *The Sound and the Fury*

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Abstract

The literary style of modernist authors like James Joyce (1882-1941) and William Faulkner (1897-1962) is deeply experimental. Their complexity is intertwined with the desire to retell local, national stories as seen through the eyes of losers from which small literary cosmoses are the desires result to re-adapt domestic spaces. This research does not leave a path for the use of language as a transparent means of expression, but at the same time makes it impossible to express fiction through more linear and elaborative methods, leaving the direct elaboration subordinate, shown from the viewpoint of the marginalized, the oppressed. Their speaking variety is conveyed through repetitions, fixations, alienations, and disturbing endings. The two authors create neologisms that signal dissatisfaction with the limitations of conventional language. Joyce includes Hiberno-English in *Ulysses* (1920) as a means of cacophonous addition to the voices and styles, just as Faulkner includes the African American speech of the American South. They operate on the differences of their traditions. Joyce attacks the use of syntax, being more interested in the order of words within the sentence, the same concern with syntactic structure that we also see in Faulkner.

Keywords: Discourse, language, experiment, *Ulysses*, *The Sound and the Fury*, modernism.

1. Introduction

Fadiman (1999) says that Faulkner, as a technician in the writing style, was undoubtedly influenced by Joyce. Joyce's influence not only on his contemporaries, but also on subsequent generations is immeasurable. Promoter of the development of new techniques not only in the field of literature, but thanks to him film, video, television etc., took the form of modern genres due to the inclusion of word fragments, images, different narrative perspectives, parody, and parts with imitations. The inclusion in literature of small and ordinary details from everyday life created a new breath, as it opposes the traditional perceptions of subjects and literary objects. Economic, political, social, cultural changes accompanying the end of the 19th century left their mark

on Joyce, while influencing the new worldwide created by him in literature, from the way fiction work would have a relation with the state and the cultural environment where it was developed. The elaboration of the subject in Faulkner is counter-narrative, but also in Joyce we can distinguish the same interruptions and exits from the topic as in *Cyclopes* aiming to reach a national Irish historiography.

What worried Joyce was how he could research a way that the English language could suit the Irish experience, to express as accurately as possible the spirit of his country. Like the rest of the Irish writers such as: Wilde, Shaw, Yeats, etc. the subject of his literature was Ireland. All these writers gave Ireland a negative connotation because language could not express itself in all its power, being more dead than alive, while the independence of each writer was questioned. Literary imagination and language was still confined to Dublin. What appears to the reader is a linguistic mastery in processing the English language. Each of these writers, along with Joyce, unfold this mastery individually. Language was manipulated in such a way that Ireland and its reality were accurately depicted, but with the accuracy of an idea or reality translated from the original language in a foreign one. This is what the English language sounded like to the Irish writers.

What would transmit the city's spirit had to include the influence of the difficult and complex past. Symbol of the modern but also provincial city, Dublin, would be described by a language including both ideas. In Joyce's linguistic discourse we find different variants of the Irish dialects. Like many other Irish writers, he tried to present a panorama of the very actuality of the language, emphasizing the unequal ways of verbal expression. Generation of writers before Joyce such as: William Carleton (1794-1869), Gerald Griffin (1803-1840) etc. incorporated into their writing parts of the spoken language tradition as the lingo used in such writing's and of the Irish themselves was based on an oral structure of the English spoken by these inhabitants. This technique would turn to tradition through the cultivation of other writers who followed, including Joyce. The establishment of a literary culture no longer in the spoken form, but even in the written, brought many problems to the oral language in this territory. Undoubtedly, vernacular is an organism undergoing changes over the years, the same process happened with the English language as it underwent developments in vocabulary, grammar, and felt the political, social, historical, and cultural influences. These effects caused the language to change from the tradition inherited years ago. Like many Irish writers, Joyce was aware of the linguistic heritage, starting from a simple language of the simple classes of society to a more redefined and elaborate one from the skill of Shout, Wilde etc. His aim was to incorporate in the English language the spoken version of the peasantry in Ireland, while building a complex linguistic system, as was his literary style.

2. Dialectical Language

The Sound and the Fury (1929) is based on the parallels between the events narrated in the novel and the religious subtext. Working like an underground stream, moves from moments of an immediate subtext to a hidden one and it is the duty of the

reader, literary critic, to uncover the consolidating connections. While defining the essence of a literary work, Roland Barthes (1963) mentions that:

such a work, or at least one called such by critics, is never meaningless nor completely clear, transmitting a suspended meaning, appears to the readers as a transparent system of meaning, but at the same time as a marked object avoids its prey. This kind of disappointment or mistake...inherent in meaning explains how a literary work has such power to ask questions about the world... without giving an answer.

One of the ways of expressing this subtext is the inclusion in the novel of the black dialect of South America, just as Joyce uses the Irish dialect, to directly showing religious nuance. If in the first three episodes of the events narrated, the speech of the white people in this geographical territory prevails. In the concluding episode, the speech of the black people of this same territory is more dominant. It appears within the context of a religious sermon given in church during a religious ceremony. Even though, with such a dialect the reader encountered at the beginning of the novel, through the voice of the black characters who work in the Compson family, the expressive power of the linguistic discourse becomes more distinct in this last episode, especially in priest Shegog's sermon.

Shegog's sermon reveals the dialect of South America. Faulkner brings the oral parlance into written literature, as Joyce did with Irish dialect. The skill of both writers is that the vernacular used merge with the rest of the narration, but by describing a certain moment when the spoken dialect and the imagination intertwine to present the emotions of a certain moment serving as a measuring example of its use in the novel. Changes from the speech produced by the white to the one produced by the black characters are made including the phonetic characteristics for the black dialect. Some characteristics do not really exist but are used by Faulkner to produce a colorful and emotional viewpoint in the work. At the same time, there is a tendency to stick correctly to the standard spelling of some words, to avoid involvement in the vortex of dialectical exceptions. Linguistic discourse within the church is filled with metaphors enriching the priest's speech. Reading and understanding this part and all the other elements of the black dialectic produce difficulties compared to the rest of the novel. The function of the sermon achieves its purpose when the preacher, who is white, delivers it in the black dialect because the church is filled with African Americans. The use of the language serves the given context. If the sermon would not be in the black dialect, it would not have the same expressive, emotional force to touch the hearts of believers and become one with the crowd, like a shepherd leading the sheep in the right direction. For the first time, all the black people seem to find themselves represented and part of a community which they belong spiritually, through their connection to God, but also physically in the small town of South America.

The language produced is spontaneous, but at the same time emotional, as its purpose is to penetrate the hearts of believers within the church. Therefore, it differs from the linguistic discourse of the rest of the novel, which is more logical than language penetrating the heart. The language of conflict, division, disagreements, discrimination, alienation present throughout the novel turns into the language of healing

and spiritual union of the participants. The inclusion of the black dialect, typical of this region, simultaneously includes the intervention of another culture in the novel, apart from the one introduced by the whites. We find the same effect in Joyce's use of dialect, whose main purpose is to include another culture, that of Ireland. Language is representative of a certain society's culture, producing another change from direct rhetoric to an emotional and rhythmic aspect. This dialectic brings rhythm and musical involvement in the elaboration of the novel as coming from the spoken language brings the entire rhythm to the rise, characteristic of this spoken language. Therefore, this piece is filled with exclamation points and question marks, repetition, and juxtaposition to serve as visually accurate a representation of a nonverbal sermon. The correctness of the phonetic presentation is achieved by Faulkner to stick to the visual presentation of this dialect until the end. Like Faulkner, Joyce manages to capture and include in this discourse the musical aspect, characteristic of the spoken language of sermons in African American churches. Joyce includes the same musicality of the language, as a powerful expressive element of the emotional load.

As Joyce sought to give voice to the Irish consciousness and unconsciousness at a time when most of his contemporaries had failed to penetrate so deeply into the stratum of the marginalized, so did Faulkner. Part of the environment where the racial changes affected the daily lives of every Southern American, Faulkner was influenced by these changes and made them part of his literary cosmos. After the Civil War, slavery was replaced by discrimination that was more than present in his community's daily life, making racial belonging a hereditary to a chain of prohibitions. We find the same stop and obstacle in Joyce, but no longer within one state, but from two different states: Ireland and England. At the beginning of the 20th century literature was based on the racial context, considering it as a primary or even secondary text of the literary work. It dwells on the problems faced by the inhabitants of South America. The impact of these concerns was reflected differently in the white writers of America, with a realistic presentation of the problem in different works. But, on the other hand, there is also an indifference in dealing with this problem or even a negative approach. Faulkner aligned himself with those other writers who tried to tackle the problem with a challenging approach. Many different critics have studied Faulkner's approach to the treatment of race and the introduction of black characters in his literary micro-cosmos. Still today remains the idea made by Ralf Elisson (1972), while he considers Faulkner's literature as part of the "important moral tradition of the 19th century which tried to understand the black people as complete human beings and a symbol of humanity". Faulkner's construction of the figure of the blacks does not only stop at dealing with various problems related to racism but tends to build the character of the African American man from a human approach, while entering issues of characterization. To build this whole picture, the artistic word serves. Fragments of speech, events, wise sayings, pieces from religious sermons are observed in *Ulysses*. They are a representation of the cultural and social reality and a fusion of written and oral tradition. A complex city, modern and archaic, would reflect itself in everyday and historical culture. In a cross between oral and written

culture, the latter in Joyce's eyes takes on a different nuance, falling prey to parody and reproduction. Examples of high artistic literature and a kind of sentimentalized one without an artistic level are targeted for parody in *Ulysses*. Characters do not perform through actions but through the language they choose. Especially in the episode of *Nausicaa* and *The Oxen and the Sun*, this technique is distinguished where humor and pedantry are placed in binomial of each other. If we analyze the character of Buck Mulligan, we notice a special Joyce's linguistic technique that of mentioning other words by this character, while including them in his own discourse system. This strategy complements the character, making it inseparable from the linguistic cosmos of the Dubliners reminding the reader of the historical, political, cultural, and religious affiliation. The language Buck Mulligan uses to express himself and attack Stephen is full of quotations from poems by various writers such as Yeats, Swinburne, Wilde, and from different languages as Greek, Latin, making them part of his own linguistic discourse. Only a genuine literary analyst, a good connoisseur of general language can make such connections. A simple reader is caught up in the flow of ambiguous and hermetic language. In the first episode, Mulligan, while dealing with the art of the Irish poets and facing the Dublin Bay says:

God! he said quietly. Isn't the sea what Algy calls it: a great sweet mother? The snotted green sea. The scrotum tightening sea. *Epi oinopa ponton*. Ah, Dedalus, the Greeks! I must teach you. You must read them in the original. *Thalatta! Thalatta!* She is our great sweet mother. Come and look (Joyce, 2010).

In another part of this episode, Mulligan makes a poem part of his linguistic discourse:

He turned towards Stephen and said:

—Look at the sea. What does it care about offences? Chuck Loyola, Kinch, and come on down. The Sassenach wants his morning rashers.

His head halted again for a moment at the top of the staircase, level with the roof:

—Don't mope over it all day, he said. I'm inconsequent. Give up the moody brooding.

His head vanished but the drone of his descending voice boomed out of the stairhead:

And no more turn aside and brood

Upon love's bitter mystery

For Fergus rules the brazen cars (Joyce, 2010)

Joyce's linguistic technique puts the reader in contact with speech that has its genesis in the individual's consciousness, therefore limitations between languages and words are broken. This language developed in his consciousness is the extinct jargon spoken by the Irish to which Joyce and many other writers of the Irish renaissance referred. The emphasis is not so much on the language as the symbolism it carries through which Joyce wants to awaken attention to the spirit of the Irish soul. While writing about the Irish deeply intimate part, no writer has ever touched before, Joyce describes a new perspective of Dublin and his spirit. Language is used deliberately to express the transitory process of losing Ireland's language and to analyze how the place lost itself from a desired paradise to a hated hell.

The goal was to discover the genesis language producing all the world's texts. Quoting Mangan, Wilde, Parnell, Fenian etc. Stephen tries to understand theirs and all Irish people's utopian dream. This betrayed dream is a consequence of the language used. If the dream was produced in the Irish language, its translation into English has brought about the destruction and loss of the original meaning. The English language cannot give meaning to the Irish dream when translated. As Freud (1997) defines the language of a dream had to go through several readings in order to transmit meaning even though in the original language meaning has already existed. Contrary to his predecessors and their attempt to translate into English legendary parts of the Irish culture, he continued his research of the Irish language. He referred again to the genesis from which languages, including English and Irish, are produced, while facing a linguistic debate.

Before Nelson's pillar trams slowed, shunted, changed trolley, started for Blackrock, Kingstown and Dalkey, Clonskea, Rathgar and Terenure, Palmerston Park and upper Rathmines, Sandymount Green, Rathmines, Ringsend and Sandymount Tower, Harold's Cross. The hoarse Dublin United Tramway Company's timekeeper bawled them off:

—Rathgar and Terenure!

—Come on, Sandymount Green!

Right and left parallel clanging ringing a doubledecker and a singledeck moved from their railheads, swerved to the down line, glided parallel.

—Start, Palmerston Park! (Joyce, 2010)

Influenced by symbolists and futuristic writers, Joyce's language technique in *Aeolus* resembles the print media, especially the telegraphic style of newspapers through short articles and headlines to attract reader's attention. In contrast to Faulkner, who appears more traditional in this respect, the choice of this linguistic technique symbolizes the active and modern life of cities, such as Dublin, where its rhythm imposes the overlapping of many activities together. Futurists believed such an overlap resembled big newspapers as an "example of a synthesis of a day in the life happening around the world" (Apollonio, 1973). As research on rhetoric shifts from Greek antiquity to the more modernist period, style remains traditional. Logic of speech is absent in this episode, as many elliptical sentences are included, while they stand without any logical meaning. The visual technique serves the language used as the communicative power of the words is added by the power of the gestures used. At this point, the word language and body language are combined. Like other masters who have created a cooperative relation between action and oratory, starting from Cicero onwards, Joyce follows the same line of thought. This idea further connects the characterization of the episode as it uses instructions to direct the bodily actions of the characters, reminding the reader that *Ulysses* is also a work on the human body with each episode belonging to a specific part. Therefore, the linguistic technique he uses includes this aspect, while revealing word language and body. Set as an event in a newspaper office, the sounds and noises of machinery dominate the voices of the employees, and all Dubliners.

3. Modern Language and Traditional Literature

Modernism was a confrontation with the techniques of traditional literature. The modernist novel shows an alienation towards rational, logical, expressive, and direct language. Expressive and logical language of the 19th century characters give away to the expressions of the surrealists, the stream of consciousness technique, and the alienating symbolism of the French poets. Rimbaud (2012) asked the intellectuals of the time to “create a language where all words expressed ideas leading to the time of a universal language” (p.174). This search for a language expressing ideas and becoming universal brought a crisis to the traditional linguistic expressive techniques culminating in the stream of consciousness method. In their works, Joyce and Faulkner followed the advice of Symbolists and presented themselves to the readers with this union of language. In his expression on Joyce’s linguistic technique, Beckett (1929) says “his writing is not about something, but it is that something itself” (p.14). In his language as well as Faulkner’s, we find musical elements that belong to the secret of meaning, independent of the context Frank Budgen (1974) about the language musicality used in *Sirens* that

an episode about music is easy to set in Dublin, as it is or has been a musical city with a special passion for vocal music. Few Dubliners of the old generation meet at the drawing-room of the Ormond hotel, and some sing songs constitute the only amusement. No writer would set the same scene in London”.

Joyce organizes a musical compilation of parodists and singers in which he shows his skill as a musician. Everyone sings for distinct reasons starting from Simon Dedalus, Molly, Bloom, Boylan etc. The reasons for the musical language range from dreams of future love, sufferings of the past love, and the desire to surrender to the beloved. A traditional layer of myth is superimposed by the various events of a modern society through the technique of language.

The language Faulkner engages tends to penetrate the secret recesses of the characters and their psychology, whether they are male or female. Their descriptive language does not tend to be highly gendered. However, the use of different neologisms to describe female and male figures gives us an understanding of such use. Faulkner reveals to the reader symbolic language in *The Sound and the Fury*, like Joyce under the influence of symbolists, trusting the technique of the reuse, combining words or keywords describing the character deeply without leaving the gender subtext. Undoubtedly, this subtext gives the words new meaning in *The Sound and the Fury*, depending on the linguistic discourse. The rhetoric of the language used in the novel moves from the characters’ unconsciousness, to bring out the hidden self to the description of the other, from the viewpoint and fluctuations in time looking at a distant and closer time, as the differences in experiences between the characters disappear. The language in the novel, starting from the Compson family to secondary characters, such as the servants, are distinguished by a lack of conditioned forms both in feelings and emotional state permeating them and their thinking. Under the influence of the social

and historical environment, characters' language penetrates their psychosis revealing the emotional atmosphere.

The model for woman characterization in the role of the mother was made the basis of the same utopia for the entire western and Christian culture. Based on this construction, the maternal figure is always placed in parallelism with the figure of the Virgin Mary and her sacrifice, piety, care for her son Jesus Christ. This comparison model is also used in *The Sound and the Fury*, where Mrs. Compson's lack of care and devotion to her children is paralleled with the motherly love of maid Dilsey. If we refer to the second figure that is established as the basis for the parallelism to Mrs. Compson that of Dilsey, we notice that the maternal role of the Virgin Mary is transmitted based on her actions towards her son. Actions that unfold her symbolism based on care and the radiation of love, the emotional warmth towards her son. Her figure is not impregnated with the spoken language, but actions are a prerequisite of spoken language. While speaking about herself and the utopia all women in American society should have, Ms. Compson notes that:

"Yes," Mother says, "I suppose women stay shut up like I do have no idea what goes on in this town."

"Yes," I says, "They dont."

"My life has been so different from that," Mother says. "Thank God I don't know about such wickedness. I don't even want to know about it. I'm not like most people" (Faulkner, 1990).

The radiation of this figure is achieved from the perspective of a man, not a woman. This happens due to the division of roles in the novel, where the figure of the mother, Mrs. Compson, is always shown through the eyes of children, and her linguistic articulation is truly little. More emphasis is placed on the presentation of actions and the impact they have on the lives of the Compson family children. Its construction is based on pre-linguistic elements. In contrast to Mr. Compson, his figure is built on linguistic elements, where every deed or thought is finalized through language. Mr. Compson's field of achievement is based on the symbolism of spoken language, while Mrs. Compson's is based on action, not finalized in expressive language.

Mrs. Compson cannot fulfill her role as a mother due to this symbolism. It also manages to deny the connections based on the psychological structure of the pre-Oedipus stage. Detachment from these obligations causes consequences in the formation and language used by her children, including Benjy and Quentin, appearing to be irrational, meaningless, out of syntactic and morphological structure. If we refer to the feminist critique on the linguistic perception of the Virgin Mary and the role of all mothers, Julia Kristeva (1989) states that:

the function of the Virgin Mary in Western symbolism is to provide a means of escape from non-linguistic aspect and for ways of meaning close to the primordial processes. While confronting the alluring fear of language impotence, underpinning all sexism, the mother is a necessary pendant to the articulation of the word in Christian theology, just as the fantasized mother of the pre-linguistic stage is a way of trying to heal divisions in language, providing more images of individual signs, multiplication, and imaginary fulfillment.

This way of perception is reflected in Faulkner, where the fulfillment of the symbolism of the mother is related to pre-linguistic aspect but also to the language to avoid devastation but preserve the meaning as fully as possible. The character of the mother, constructed by Faulkner, does not resemble the symbolism of Virgin Mary, neither in actions, maternal behavior nor in relations with language. Even in the previous quote, Mrs. Compson describes herself as a silent woman but what we see from an analysis of her is completely the opposite. She even turns into a mother who is all the time present with her children's actions and verbal language, making the language projected by her more masculine than feminine. As for illegitimate mother, Faulkner acts differently in the novel. Caddy differs from her mother, Mrs. Compson, due to the illegitimacy of the child carrying. Illegality leads to the removal of the right to speak, turning her into unreal mute.

The dysfunction of the narrative language is also observed in Mrs. Compson's children. Language technique is used by Faulkner to emphasize the difficult psychological condition of the characters, all members of the Compson family. The attempt to adapt to the modern world is accompanied by the failure of each member, language success used by Faulkner is to present this environment of failure. Among the four parts of the novel, language unfolds with its own characteristics, but the part narrated by Benjy is more experimental. The difficulty of the reader understanding the language of narration of a mentally disabled person:

I couldn't see it, but my hands saw it, and I couldn't hear it getting night, and my hands saw the slipper but I couldn't see myself, but my hands could see the slipper, and I squatted there, hearing it getting dark (Faulkner, 1990).

Sensory and irrational stimulants become a means of communication with the environment of Benjy. Smell is an element helping him to convey the impression of the surroundings and manages to communicate indirectly with the family and the entire world. This kind of reality perception is clearly given as he unfolds his relationship with the other family members and describes scenes from ordinary everyday life. Family members are identified by smell, as in the case of the sister Caddy, focusing on her perfume and in the case of the father, by the smell of death. Descriptive sentences that become identifying symbols for the characters run through Benjy's episode: "Caddy smelled like trees" (Faulkner, 1990). As a result, the language chosen for Benjy is irrational, disordered, non-communicative, out of grammatical, syntactical rules becoming almost impossible to read as the environment where Benjy includes himself is dreamy.

Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting (Faulkner, 1990).

This is a description that Benjy makes at the novel's beginning while watching members of the family play golf. What attracts the reader to the use of the language is its simplicity and attempt to describe in detail a scene where several people are playing golf. On this simplicity and detailed language is implied a complexity of narration as

the whole scene does not convey meaning to the reader but disordered thoughts. The actions happen without reason. The actions are not related to the cause-effect process. Benjy uses words without linking them to linguistic structures. A lack of correct language use is observed throughout this episode, marking a difficulty in understanding the narrated events. Faulkner constructs the whole episode on the absence of linguistic structures. The interconnection of these structures is clearly explained in the theory of the linguist Ferdinand de Saussure (1978), making the episode special and quite different from the languages employed by Joyce. While unable to distinguish time movements, all events seem to occur in the present, even the events related to the past. By association, Benjy identifies people with special characteristics, not only sensory, having no idea of the cause-effect relationship, turning every interrogative sentence into affirmative in his mind. Unlike Joyce, the readers' participation is higher in this episode as it is required his input to give meaning to every linguistic element articulated by Benjy.

Quentin's episode exhibits the same level of language comprehension difficulty as he does with Benjy. Although he and Benjy do not share the same level of intelligence, the reading difficulty is the same. His episode is accompanied by reminiscences of events from the past. These memories are related to pieces from the past and his relationship with the sister Caddy, and her rapport with men. These memories rule his daily life taking the form of a flowing and underground stream, ready to take and destroy everything in its path. These past events are part of his unconsciousness.

Unconsciousness interferes with the activities of the consciousness while bringing incoherence of actions. These reminiscences of the past are reflected visually by means of cursive letters, usually first-person reports intruding on every moment of the consciousness. Such interventions resemble "a profoundly claustrophobic as well as hermetic" prose (Gray 1986). The language of the consciousness is more regular in punctuation, grammatical structure, and logical reflection, in contrast to the language of memories breaking rules of linguistic syntax.

Ah Herbert Candace do you hear that *She wouldn't look at me soft stubborn jaw-angle not back-looking* You needn't be jealous though it's just an old woman he's flattering a grown married daughter I cant believe it.

Nonsense you look like a girl you are lost younger than Candace colour in your cheeks like a girl *A face reproachful tearful an odour of camphor and of tears a voice weeping steadily and softly....* (Faulkner, 1990).

In a scene between Caddy and Quentin, when he tries to threaten his sister, a stream of words generates the separation between action and spoken language. This language avoids any connection between capitalization in text and punctuation, forming a lot of space. Therefore, the reader extracts meaning from parts of the given text including the intentionally created spaces. However, each space resembles a detachment, with the characters adapting to the changes in their bodies. Like Benjy, Quentin connects his sister with identifying sentences based on a symbolic language with sexually suggestive subtext. The episodes are alike because the two mix images and time, simultaneously creating a non-logical approach to language, syntactic struc-

tures and constructing a dreamlike atmosphere.

4. Form to Suit Language

The problem in analyzing *Ulysses* is the complexity of the form, which we do not find in *The Sound and the Fury*, considering it a novel, poem and any text conveying a certain meaning. One of the elements distinguishing poetry from other means of expression is the use of language. A poem such as *Ulysses* is distinguished by its particular use: based on metaphor, symbolism, innuendo, common speech syntax and everyday expression without the constraints of form. From the novel's first lines, the language used to convey the images and thoughts of characters stands out through symbolism. The choice of putting words together in a sentence is as poetic as it is akin to ordinary speech keeping the reader constantly in anticipation of what to expect in each sentence, paragraph, and episode. Therefore, the description varies from laconic elements such as "bearing a bowl of lather on which a mirror and a razor lay crossed" (Joyce, 2010) to symbols such as "the light untoussured hair, grained and hued like pale oak" (Joyce, 2010). What stands out is the coordination of the poetic element with the structure of an ordinary prose describing what happened to unlike characters "Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat, and shaking his head. Stephen Dedalus, displeased and sleepy" (Joyce, 2010). The difficulty of using the language that Joyce and many other Irish writers have is to express the discourse as naturally as possible, due to a distant relationship that they create with the English language, reasons I explained above.

Each line of *Ulysses* displays deep symbolism based on multi-meaning and metaphorical structures. If we analyze a piece of virtual conversation between Bloom and the cat, we can draw some conclusions about the use of language.

—Mkgnao!

—O, there you are, Mr Bloom said, turning from the fire.

The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks over my writing table. Prr. Scratch my head. Prr.

Mr Bloom watched curiously, kindly the lithe black form. Clean to see: the gloss of her sleek hide, the white button under the butt of her tail, the green flashing eyes. He bent down to her, his hands on his knees.

—Milk for the pussens, he said.

—Mrkgnao! the cat cried.

They call them stupid (Joyce, 2010).

At a later point Bloom responds pronouncing "Meow" (Joyce, 2010). The author's goal is to give voice to the real speaker, this case the "Mkgnao!" of the cat, and to expect innovative words from the different variants of the cat. After presenting the variants of the cat's meow, Bloom's proposed standard will be inextricably linked to its predecessors' variants, not belonging to a standard English. Joyce's language teaches us to be multi-meaningful and at every moment words are impregnated with new

connotations, making it truly poetic. When Guido de Angelis translated *Ulysses* into his own language noticed other implications. According to him the initials Mkrk are the abbreviation in Greek of Mercury, meaning Homer's Hermes (as cited in Senn, 1972). From a plain text and conversation between Bloom and the cat, Joyce through the language used, gives the text an epic connotation, not removing from it the sub-text of Homer's (born in 8th century BC) *Odyssey* but introducing a modern-day *Odyssey*, characters of modern times as they are haunted by the gods of antiquity. A poetic approach complicates the reading of *Ulysses* and asks the reader to rummage through the hidden meanings, but at the same time to consider each episode as part of the whole through the search for meaning with connections. Microcosm and macrocosm serve the metaphorical and linguistic discourse of the work while it requires interpretations and translations.

Unlike Faulkner, language accompanying the characters is intimate. As we notice, especially in the case of Bloom, nothing is left to the imagination as the character shares with the audience the intimacies, as simple as vulgar, of everyday human life. Joyce avoids accompanying the characters' utterances with qualifying expressions such "he-she said" leaving out all vague settings. As in Faulkner's *The Sound and the Fury*, it does not accompany the character's action with relevant explanations to make the meaning of the episode easier for the reader but taking us into the action.

Language used in *The Oxen of the Sun* is metaphorical. The metaphor moves on as an organic element comparing the progress of human birth to that of writing. While speaking about the language and literary style of this episode, Anthony Burgess (1972) utters that this is a chapter for the writer, an amazing and authoritative display of mastery of the English language. Moreover, is a fulfillment of the selfish desire of every writer who not only contributes to the English literature, but to be as much possible included in what already exists. On the other hand, Klein (1949) is of the opinion that even the number of sentences in a section or the numerical position of words adds to the hidden numbers of embryological and evolutionary life. The whole piece is based on an analogy between biology and language, on a shift in metaphorical language on narrative style. Language is even placed in multiple relations with the reader, critic, context, and origin. Joyce takes us deep into literary history going through different authors, literary styles and use of language. Imitating works and inserting them into his novel creates a kind of distance between the included original work because these parts belong to a certain context, literary style. Under such complexity, linguistic discourse changes producing new relationships between the reader and interpretative transparency. The events narrated about the farmer Nicholas, the castrated bull, or about Horne are interpreted only in the context of mutual relations between the Church and Ireland. The language used by Swift requires the reader's intervention in interpreting the linguistic meaning. By the end of the episode, meaning becomes hermetic while the physical intoxication of Stephen and his friends translates into a mental intoxication where the darkness of the meaning becomes more frequent. Enriching the text with this linguistic style, the meaning becoming hermetic to the reader, implies that the writer's aim is not the meaning but

the literary style.

Meaning becomes a secondary element. In this multi-layered text the last thing to be sought is direct and transparent meaning.

Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus.

Send us bright one, light one, Horhorn, quickening and wombfruit. Send us bright one, light one, Horhorn, quickening and wombfruit. Send us bright one, light one, Horhorn, quickening and wombfruit.

Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa! (Joyce, 2010)

As we see from the quote of the first three paragraphs, the words serve to recreate various processes and objects extending throughout the episode. Meaning appears alongside incomprehension. The first three paragraphs express the joy of crowning fertility through a language where the reader must fit pieces together as in a puzzle and make sense of the whole. Without a search, meaning is not reached, a combination of elements from Latin and old Gaelic speech. The rest of the episode is based on developments of the fetus in the womb of a mother as it sets parallels with the development of the English prose, marked from the Anglo-Saxon time to the beginning of the 20th century. Careful in his practice of alliteration, as an example of Anglo-Saxon creativity in verse, he uses it to explain the episode's purpose. Words of Anglo-Saxon origin is used to decorate the episode and make connection with the Anglo-Saxon context, even though not numerous: "thole", "grameful", "seire" (Joyce, 2010). Joyce confesses to Budgen that he used the Elizabethan chronicles style in *Ulysses*, but the paragraphs he builds show immediate involvement in the maelstrom of events, away from the Elizabethan chronicles technique. The combination of Elizabethan English with medieval English turn the piece into complicated paragraph along with quotations from authors: Yeats, Dante, Blake etc. Joyce plays with the construction of sentences, breaking them up, dividing and shortening them to express a linguistic and superficial discourse.

The myth takes the leading contours in the last episode as part of the religious sermon of priest Shegog. The unfolding of the myth, in this sermon, resembles Faulkner's own literary style, based on a halo of mystification of events and characters. Language regains its expressive power to give meaning where it is missing, to unite events and episodes where they are separated, to give more expressive possibilities to the word used for characterization. In the third episode, the language builds an environment as nonsensical as the other three episodes. But it makes more sense than the previous three. The four episodes resemble four environments independent of each other while meaning and linguistic discourse do not seem to cooperate, each constituent is part of the expressive language, starting from the basic elements such as word and the sentence, are arranged according to a certain planning within order, which is chaotic. This chaotic order results from the orderly dysfunction of language in the unfolding of narrative events. Therefore, in this process of finding the meaning of the language, where the internal poetics of the work does not help, it is the reader's task to produce individual meaning each time, implying that each reader produces

new meanings based on the new interpretation he makes of the words and structures.

If we analyze the multi-meaning texts, Roland Barthes (1974) declares that:

these texts can reveal the basic ambiguity only if they reverse the opposition between truth and untruth, if they fail to give citations..... to the authorities, if they disregard all aspects of origin, paternity, ownership, if they destroy the voice that can give the text (organic) unity... Hence multi-layering is a transgression against ownership.

The result is a shift from the signified to the signifier. It is the reader's job to discover connections and search for meaning in a literary work where the ownership is transgressed. In *Ulysses* and *The Sound and the Fury*, the reader is always looking for the meaning of words, their narrator and writer or creator of the literary text or not. In a hermetic, illogical, alienated language density, outside the cause-effect, symbolic connection where the characters speak through the unconscious, the modernist techniques are revealed. These writers use to talk about the estrangement of man in the new reality of time. For characterization Joyce and Faulkner in *Ulysses* and *The Sound and the Fury*, the artistic language is influenced by political, economic, and social situations and the realities described, playing an important role and producing external approach to characterization and unconsciousness, consciousness, sexual desires, fantasies prohibited, focusing on an internal approach to the image. Within this combination, the authors' artistic language lives and develops.

5. Conclusion

From these examples, we conclude that Joyce and Faulkner's style encompasses all literary, historical periods building an episode to unite and represent them all. Joyce's last paragraphs reveal the language used by drunken individuals complete the mastery of diction where in addition to all the quotations from various part of literary history, the author also includes examples from German, French, 16th century English, Scottish dialect, motor racers, Gaelic dialect, and Latin. In the face of such linguistic power, Joyce's aim is the reader's involvement in a dialectical and mental turmoil resembling the mental confusion experienced by lonely and alienated man in the new social, cultural, and intellectual situation of the 20th century. For Joyce, such an experience could not make him sensitive from the use of language he had awakened along with a dry grammar and advanced subject (Ellman 1966, p.146). In the technique of using language, Joyce and Faulkner resemble each other. The aim is to use as many words as possible to contrast meaning, in contrast to postmodernists. The futility of life and alienation of the individual were described by a density of language helping them in their literary search for modernist literature where there was essentially the meaninglessness of life in a new reality of the early 20th century. The production of meaning with such density remains open allowing the reader to make multiple interpretations and be part of meaning-making. Symbolism, parallelism, opposites, metaphors etc. allow this interpretation. Absurdity of life can only be expressed through pointless language, multiple, but producing a freedom of interpretation. If we analyze an expression of Paul Eluard (1895-1952) on modernism, we

find many qualities of the language used by these two writers. According to him, the modernist writer had to “find meaning in meaningless” (Eluard, 1946, p.32), producing meaning where it did not exist because the unfolding is not direct, like traditional literature but deeply rooted in compositional, narrative, and construction techniques. In *The Sound and the Fury*, Faulkner tries to find meaning in meaninglessness as he moves from the first three episodes immersed in absurdity to the last episode where events give language a transparent and permeable meaning even under the inseparable leadership of the myth, permeating the entire language of the work, just like *Ulysses*.

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